

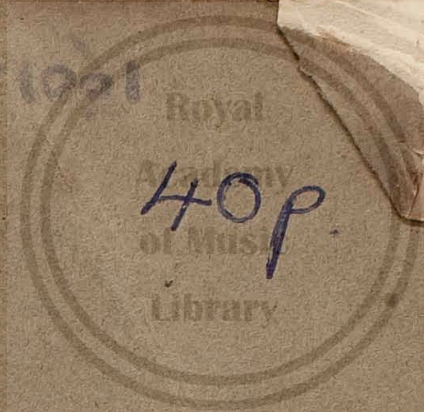
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D. W. CARROLL,
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DUBLIN.



RB12/55/B8/001

169125-1031



A handwritten musical score on five staves. The notation is in treble clef with a key signature of one sharp (F#). The first four staves contain complex musical notation with many beamed notes and rests. The fifth staff is labeled "THEMA" and "AFFETTUOSO" and features a 3/4 time signature. It includes a piano (p) dynamic marking and a "Crescendo" instruction. The notation continues with various note values and rests, ending with a double bar line.



XX (169126.1)

Mary Anne
January 13



INTRODUCTION & VARIATIONS FOR THE

SPANISH GUITAR,

ON

WEBER'S LAST WALTZ,

COMPOSED & DEDICATED

THEMA
AFFETTUOSO
Grescendo

BOUND BY
D. W. CAT
Low

Royal
Academy
of Music
Library

INTRODUZIONE

TEMA

AFFETTUOSO

BOUND BY
D. W. CLAY
Lower



2

The musical score consists of ten staves of music. The first nine staves are grouped together, and the tenth staff is labeled 'VAR. 1.'. The music is written in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff has a 'Dolce' marking. The third staff has a 'p' marking. The fourth staff has a 'Crescendo' marking. The fifth staff has a 'Cres' marking. The sixth staff has a 'Dolce' marking. The seventh staff has a 'Dolce' marking. The eighth staff has a 'Dolce' marking. The ninth staff has a 'Dolce' marking. The tenth staff is labeled 'VAR. 1.' and begins with a 3/4 time signature and a 'p' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features various musical notations such as eighth and sixteenth notes, rests, and triplets. The first five staves contain the main melody. The sixth staff is labeled 'VAR. 2.' and includes specific performance instructions: 'harm: 12 fret loco' and 'harm: 7 fret loco'. The seventh and eighth staves continue the melodic line with slurs and accents. The ninth and tenth staves conclude the piece with a final cadence. The manuscript shows signs of age, including some staining and handwritten annotations like '24' and '3' above certain notes.

4

Dolce

harm. 12 fret loco

harm. 12 fret loco

harm. 12 fret loco

harm. 12 fret loco

harm. 12 fret loco

RISOLUTO

VAR. 3. ***ff***

harm.

harm.

harm.

A handwritten musical score on eight staves, likely for guitar or a similar fretted instrument. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a 'loco' marking and a 'harm.' (harmonic) instruction. The second staff features a 'p Dolce' (piano dolce) marking. The third staff has a '7' marking. The fourth staff includes a 'f' (forte) marking. The fifth staff has a 'fz' (forzando) marking. The sixth staff has a '7' marking. The seventh staff has a '7' marking. The eighth staff has a '7' marking. The score is written in a fluid, handwritten style with some ink bleed-through from the reverse side.

A CATALOGUE OF GUITAR MUSIC.

INSTRUMENTAL MUSIC.

A Spanish March, (Companion to the Spanish Retreat)	2 0
Bennett's Instructions, founded on the Systems of the first Masters of the Instrument, particularly those of Carulli, Giuliani, &c. with Moretti's System of Accompaniment	8 0
Bertoli's Select Airts, dedicated to Mrs. Hall	2 6
Carcassi's Twelve Easy Pieces for Beginners	2 6
Twelve Popular Airts	2 6
Twelve Waltzes	3 0
Variations on "Au clair de la Lune," Op. 7	2 6
Carulli's Contredanse à l'Italienne and a Spanish Air	1 6
Two Waltzes (in the keys of D and F)	1 6
Ditto (in the keys of D and G)	1 6
Defrance's Air de Danse and Sautouse Savoyarde	1 6
Derwort's Select Airts, No. 1.	1 6
Fourteen Favourite Select Airts	3 0
Diabelli's Select Pieces for the Guitar, Op. 39.	2 0
Favorite pieces for Guitar and P. Forte Book 1.	3 6
Ditto Ditto Book 2.	3 6
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Eulenstein's Six Waltzes, Op. 16	2 0
Introduction and Vars. on Weber's last Waltz	2 6
Ditto on Beethoven's Grand Waltz	2 6
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Love's Ritornella, as a Duet for Guitar & Piano	2 0
Giuliani's Bagatelles	3 0
Le Papillon, a collection of easy and agreeable Airts	3 0
Twelve Monferrinas	3 0
Twelve Divertimentos, Op. 40.	3 6
Horetzky's Six Waltzes for one or two guitars, Op. 13.	2 0
Huerta's Six Waltzes, dedicated to the Hon. Miss Fox	1 6
Five Waltzes, (2nd Set) dedicated to Miss H. Howley	1 6
Three Divertimentos, dedicated to Miss L. Hutton	1 6
Neuland's 6 Divertimentos for two guitars, Op. 6.	2 0
"Non più mesta," as Duet for Guitar & Piano	2 6
"When the day with rosy light" ditto ditto	3 0
"Twere vain to tell thee" ditto ditto	2 6
"L'or est une Chimère" ditto ditto	3 0
"Jadis régnait en Normandie" ditto ditto	3 0
Nüske's Fantasia on an Irish Air	2 6
Pelzer's Instructions	12 0
Six Divertimentos	3 0
Sola's Instructions	6 0
Select Airts	3 0
Verini's Divertimento, dedicated to Mrs. Perronet Thompson	1 6

STOCKHAUSEN'S SWISS SONGS, WITH GUITAR ACCOMPANIMENT.

"Twere vain to tell thee" Der Abschied, arranged by Carcassi	1 6
When the day . . . Der muntere Alpen Hirt Carcassi	1 6
Once my song . . . Das Mädchen auf der Wiese Carcassi	1 0
In the merry morn . . . Das Heimlich Eulenstein	1 6

ENGLISH SONGS, WITH GUITAR ACCOMPANIMENT.

Singers. Composers, &c. Arrangers.			
Alice Gray	Mrs. Wood	Mrs. Millard	Huerta
Ah how sweet to meet Mad. Malibran	Beauplan	Pelzer	1 0
All the blue bonnets	Mr. Braham	Scotch Air	1 0
Bridesmaid's song (Der Freischütz)	Weber		1 6
Buy my roses	Mrs. Waylett	Hodson	Pelzer
Clara de Gray's song "Forget me not"			1 6
Come touch the Harp, Miss Love	Barnett	Eulenstein	1 6
Dance with me	G. Linley	Pelzer	1 6
Dear home of my childhood (Air of "Sweet home")	Phipps		1 6
Dear native home	Mr. Duruset	Goulé	Eulenstein
Gather ye roses	Mad. Vestris	W. Ball	1 6
Hark! 'tis the signal of meeting	Mr. Braham	Hodson	Pelzer
I will haste to Kelvin Grove (an Answer to "Let us haste to Kelvin Grove")	Mr. Braham		1 6
In the merry morn	Mad. Stockhausen	Swiss Air	Eulenstein
In woman's face	Williams	Williams	1 6
Jock o' Hazledean	Mrs. Wood	Mrs. Wood	1 0
Love's pilgrimage			1 6
Love was once a little boy	Mad. Vestris	Wade	Sola
Love's Ritornella	Mr. Wallack	T. Cooke	Sola
March! March! Ettrick and Teviotdale			1 0
Meet me by moonlight	Mad. Vestris	Wade	Sola
Moorish Maid	Mad. Vestris	C.E. Horn	Nüske
My fondest! my fairest	Mad. Malibran	Hummel	Nüske
My lute it has but one sweet song	Miss Love	Wade	Eulenstein
Not go to town this spring, Papa	T.H. Bayly	Sola	2 0
Not the charms of blooming spring	Sola	Sola	1 6
Number 1 (from Hood's Comic Annual)	Sola	Sola	2 0
O do you remember	Mr. Braham	Wade	Sola
O give me but my Arab steed	Ditto	Hodson	Pelzer
O wear for me, my love	Steil		1 6
O 'tis love	French Air		1 6
Once my song	Mad. Stockhausen	Swiss Air	Carcassi
One word with thee	Hodson	Eulenstein	1 6
Rosina, my dearest	Tyrolese Air	Bertoli	1 6
Slowly wears the day, love	Mr. Pearman	Boehsa	Sola
Say what is more dear to the heart of the brave			1 6
Sleep on, dearest Ellen	Bernard, Esq.		2 0
Soldier, wake!			1 6
Spanish song, "Sereni," with English words			1 6
The Bee proffers Honey, but bears a Sting	Reeve		1 6
The chamouis on the mountain (Duet)	Winter	Phipps	1 6
The golden sun	Spanish Air		1 6
The Invitation, "One Word with thee"	Hodson	Eulenstein	1 6
The lonely heart			1 6
The rose of peace.	Pelzer		1 6
The sentinel	Mr. Braham	French Air	Eulenstein
The song of Chatelar to Mary Queen of Scots	Wm. Ball	Phipps	1 6
The summer it is past	Wm. Ball	Phipps	1 6
The vesper bell	Miss Paton	Wade	Sola
Through the emerald Woods	G. Linley	Eulenstein	1 6
Treasured sounds of other days	Morlacchi	Phipps	1 6
"Twere vain to tell thee	Mad. Stockhausen	Swiss Air	Carcassi
Under the walnut tree	Miss H. Cawse	G. Linley	Eulenstein
Waters of Ellé	French Air	Ditto	1 6
When the day with rosy light	Mad. Stockhausen	Swiss Air	Carcassi
My heart and lute (Answer to "My heart and lute")			1 6

SONGS IN AUBER'S NEW OPERA OF FRA DIAVOLO. ADAPTED BY ROPHINO LACY.

Fair Agnes, youthful flower	arrd. by Verini	1 0
I'm thine, she oft would say	Verini	1 0
The gondolier, fond passion's slave	Verini	1 0
Vainly, alas! thou'dst soothe the pangs I feel	Verini	1 0
On yonder rock reclining, Barcarole	Verini	1 6

THE SIREN.

A Miscellany of favourite Airts, for the Voice and Spanish Guitar, by the most esteemed Authors—Price of each number 1s. 6d. or 6 Nos. in 1 Book, 6s.:	
No. 1. The lonely heart—Le soupir—Le point du jour—I will haste to Kelvin Grove	1 6
2. Amour et toi—Love's Pilgrimage—Deh calma oh ciel	1 6
3. Clori la pastorella—El Sereni—In woman's face	1 6
4. Bridesmaid's song—La leçon inutile—Contredanse à l'Italienne—Spanish Air	1 6
5. Piendi contento—Benedetta sia la madre—2 Waltzes	1 6
6. Air de danse—Sautouse Savoyarde—Buona notte—Say what is more dear—O 'tis Love	1 6
7. Giovinetto cavalier—Soldier wake	1 6
8. 2 Monferrinas—Nel tempo felice—Rosina my dearest	1 6
9. Ah ingrato—Oh! wear for me, my love	1 6
10. Madama la riverisco—Jock o' Hazledean—2 Waltzes	1 6
11. O vos quel tendes—Grato momento—The Blue Bonnets	1 6
12. Una muchacha inocente—Les soins de mon trou-	
veau—Gather ye roses	1 6
13. Deh non partir—The Chamouis—Mia Nice vezzosa	1 6
14. Come mai io posso vivere—Treasured sounds	1 6
15. Dear home of my childhood—En quanto mes mansso	1 6
16. Mia Rosina, bella Rosina—The golden sun	1 6
17. Cara dal giorno—The song of Chatelar to Q. Mary	1 6
18. Già la Notte—The Summer is past—A voyager passant sa vie	1 6

FRENCH SONGS, WITH GUITAR ACCOMPANIMENT.

A Collection of Favourite French Songs	
Book 1st, containing:—	
No. 1. Une fièvre brûlante	
2. Rien, tendre amour, ne resiste a tes	
3. Moi rêver douce amie	
4. De vos ravissantes demeures	
5. Gentille pastourelle	
6. Au bord de ce ruisseau dans la plaine.	6 0
7. Moi t'oublier!	
8. Accusé du meurtre d'un père	
9. En revenant vainqueur de la Syrie	
10. O toi pour qui mon âme (Duet)	
11. Arbre témoin de nos sermens (Duet)	
12. Si tu m'aimais	
Bertoli's Six French Romances	
No. 1. Celui qui sût toucher mon cœur	
2. La bergère délaissée, "A peine eus-je atteint l'âge"	
3. Le jeune Grec, "L'ordre est donné"	3 0
4. Ce que je désire, c'est toujours toi	
5. Il ne vient pas et toujours je l'attends	
6. La Suisse au bord du lac	
Amour et toi	Steil 1 6
Douce amitié	Sola 1 6
Depuis longtemps, gentille Annette, or	Boieldieu. Anelli 1 0
Dis-moi pourquoi	
Garde à vous (from La Fiancée by Auber) ar. by Meissonier	1 0
La Chanteuse "Chanter c'est mon bonheur" Panseron ditto	1 0
La leçon inutile	1 6
La Sentinelle	Comte de Legarde Eulenstein 1 6
La Suisse au bord du lac	Goulé Ditto 1 6
Le carillon du village	Sola 1 6
Le Chevalier captif "Loin de la France"	Pauly 1 0
Le Retour de la Tyrolienne, "Chagrin d'amour" Pelzer	1 0
Le point du jour	1 0
Le Soupir	Romance La Garde 1 0
Les soins de mon troupeau	1 6
Portrait charmant	Anelli 1 0
Souvent l'Amour	Eulenstein 1 6
A voyager passant sa vie	1 6

SPANISH SONGS,

WITH GUITAR ACCOMPANIMENT.

Sola's 1st Set of 6 Spanish Airts	
No. 1. Muchacha dime que tienes	
2. El Contrabandista, "Yo que soi Contrabandista"	
3. El sueño, "Si quieres escucharme"	
4. El buen des o, "De amores me muero"	3 0
5. El arroyuelo, "Como corre este arroyuelo"	
6. La sombra de la noche	
Sola's 2nd Set of 6 Spanish Airts	
No. 1. Mis desdichados ojos	
2. Nunca estas triste	
3. Es cierto que vivo	
4. Baila Celia hermosa	3 0
5. Ay Maria (1 or 2 voices)	
6. Ay San Anton, "A quel que atencion"	
El Sereni, "Todos cantan la Cachuca"	1 0
En quanto mes mansso gado, Portuguese Air	1 6
O vos quel tendes	Ditto, arranged by Holst 1 6
Una muchacha inocente	Holst 1 6
Una paloma blanca (1 or 2 voices)	Sola 2 6

GERMAN AND SWISS,

WITH GUITAR ACCOMPANIMENT.

Das Mädchen auf der Wiese	Swiss Air	arrad by Carcassi	1 6
Das Heimlich	Swiss Air	Eulenstein	1 6
Die Caprice	Ariette	Ditto	2 0
Der Abschied	Swiss Air	Carcassi	1 6
Der muntere Alpen Hirt	Swiss Air	Ditto	1 6
Mein Schatz ist ein Reiter	German Song	Eulenstein	1 6
Ist denn Liebe ein Verbrechen?	German Air	Ditto	2 0
Oh kehre zu der Buche Rinden	German Air	Ditto	2 0

ITALIAN SONGS (GUITAR ACCOMP.)

Blangini's 3 Nottornos, 2 voices, arranged by Anelli, Set 1.	2 6
Ditto Set 2.	2 6
Bertoli's Three Ariettes	
No. 1. Per le fiorite sponde del rio	
2. Solo un tuo sguardo, ingrata	
3. La bella Nina è tutta in canto (Venetian)	3 6
Bortolazzi's Six Venetian Canzonets	
No. 1. Nina non dir di no	
2. Cara Lisa, amato bene	
3. Ma se tu fosti o Nina	
4. Senti, mie care donne	4 0
5. Basta così, ma basta d'amarti	
6. Già s'abbozzava il giorno	
Gianella's Three Italian Ariettes	
No. 1. La Gelosia	
2. La Giardiniera	
3. L'Amante tradita	5 0
Sola's 1st Set of Nine Italian Canzonets	
No. 1. Io non avea ch'un core	
2. Poveri affetti miei!	
3. Sul margine d'un rio	
4. Il corvo et la volpe	4 0
5. Un uccellino timido	
6. Mamma mia	
7. Al tempo felice	
8. Nel cor più non mi sento	
9. Senza sperar l'adoro	
Sola's 2nd Set of Nine Italian Canzonets	
No. 1. Ninfa, nel fior degl' anni	
2. Quell' Augellin che canta	
3. Un coniglio giovinetto	
4. Soave speme del caro bene	4 0
5. Mille sospiri invio al caro ben	
6. Ti viddi là sul prato	
7. La mia Ninfa che si specchia	
8. Non è ver che sia l'Amore	
9. Vivo in te mio caro bene (Duetto)	
Sola's 6 Italian Canzonets, dedicated to the Duke of Sussex	
No. 1. Quel cor che mi prometti	
2. Alla vezzosa Clori	
3. O che la nube asconde	3 6
4. Ecco di Guido il tempio	
5. Amor è un tiranno	
Sola's 6 Italian Canzonets, dedicated to Miss F. Longman	
No. 1. L'Estate, "O che niega i doni suoi"	
2. La verità "Quando penso alla mia bella"	
3. Navigazione d'Amore, "Dell' amabil isoletta dove Amor"	3 0
4. Il duolo, "In solitaria stanza languire"	
5. La primavera, "Già riede primavera"	
6. La costanza, "Del tuo bel nome amato"	
Verini's First Set of Six Italian Ariettes, for 1 or 2 voices	
No. 1. Benedetta sia la madre	
2. Buona notte	
3. Nel tempo felice	4 0
4. Grato momento e caro	
5. Come mai io posso vivere	
6. Mia Rosina, bella Rosina	
Verini's Second Set of 6 Italian Ariettes, for 1 or 2 voices	
No. 1. È vero che in casa	
2. Già la notte si avvicina	
3. Pompa sei del vago Aprile	
4. È poi giunto il momento	4 0
5. Nel bel lusso di varj colori	
6. Co sto luxor de luna	
Verini's Third Set of 6 Italian Ariettes for 1 or 2 Voices	
No. 1. No che lasciar non posso	
2. Andiamo a spasso	
3. Buona Notte	
4. Compattine sior Zanetolo	4 0
5. Vieni o cara Teresina	
6. Mentre la Notte placida	
A Nice erudele	Canzoncina Perruchini Sagrini 1 6
Ad altro laccio	Arietta Giuliani Anelli 1 0
Ah! che il destino	Duet Blangini Anelli 1 0
Ah che soffrir mi resta	Arietta Pignatelli Anelli 1 0
Ah ingrato, Notturmo, 1 or 2 voices	arranged by Holst 1 6
Almen se non poss'io	Duet Blangini Anelli 1 0
Amo te sola	Ditto Verini 2 0
Amo te solo, 2 voices	Blangini Ella 1 6
Bella e soave Immagine	Arietta Verini 1 6
Batti, batti, o bel Masetto, Aria	Mozart Sor 1 6
Bella Napoli	Arietta Sola 1 6
Benedetta sia la madre, 1 or 2 voices	Verini 1 0
Buona notte	Ditto Ditto 1 0
Cara, dal giorno, oh Dio, ch'io vidi, Aria	
Clori, la pastorella	Aria Crescentini 1 0
Come mai io posso vivere, 1 or 2 voices	Verini 1 0
Deh calma, oh ciel	Cavatina Rossini 1 0
Deh non partir	Aria 1 6
Deh vieni alla finestra	Aria Mozart Sor 1 6
È vezzosa sì la Rosa	Arietta Vaccai Anelli 1 0
Già la notte si avvicina	Aria Holst 1 0
Giovinetto cavalier	Romanza Meyerbeer 1 0
Grato momento	1 or 2 voices Verini 1 0
Idolo del mio cor	Duetto Sola 2 0
Il vecchiotto cerca moglie	Aria Rossini Anelli 2 6
Io son contadinella	Aria Sola 2 0
La Biondina in Gondolella Venetian Air	Sagrini 1 6
La dolce Rimembranza	Canzonet Perruchini Eulenstein 1 6
La speranza al Cor	Duet Blangini Anelli 1 0
Madama la riverisco	Aria Holst 1 6
Mia Nice vezzosa	1 or 2 voices 1 0
Mia Rosina, bella Rosina	Ditto Verini 1 0
Nel lasciar le natisponde	Cavatina Mercadante Anelli 2 6
Nel tempo felice	1 or 2 voices Verini 1 0
Non giova il sospirar	Venetian Air Pelzer 1 6
Non più mesta	Cavatina Rossini Neuland 1 6
Pien di contento	Aria Rossini 1 6
Praticel di Fiori adornò	Canzonet Perruchini Eulenstein 1 6
Se tu mi sprezzai	Duet Blangini Anelli 1 6
Sempre sarò costante	Duet Blangini Anelli 1 6
Soave Immagine d'Amor	Cavatina Mercadante Neuland 1 6
Solitario bosco ombroso	Song Sola 2 6
T'intendo sì mio Cor	Duet Blangini Anelli 1 6

XX(169128-1)

May 11

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Academy

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1838

GOD SAVE THE KING

with

Introduction and Variations

FOR THE

Spanish Guitar

Composed and most respectfully inscribed

TO

The Right Hon^{ble} Lord Saltoun

By

J. A. NUSKE.

Ent. Sta. Hall.

Price 2/6

LONDON,

Published for the Proprietors, by

METZLER & CO

105, Wardour Street.



Andantino con moto

Handwritten musical score on ten staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and beams. The paper is aged and shows some staining. The text "Andantino con moto" is written in a cursive hand above the fourth staff.

FANTASIA.
LARGO.

INTRODUZIONE.

ff Dim sf p Cres

sf p ff

Espress: sf

Andantino con moto.

p Cres

sf Cres f p

sf p sf ff

Cres sf

Legato et con espress:

Adagio.

Ad lib.

Attacca il And^{te}

Vars: God Save the King (Guitar) Nisuke.

GOD SAVE THE KING.

La prima volta Piano, la seconda volta Forte.

THEM
And^{te} Maestoso. 



VAR I
1. 



VAR I
2. 



f

Piu Andante.

VARI
3.

p *Cres* *f* *p* *Harmon.*

Piu Allegro ma Legato.

VARI
4.

f

1 3 2 4

Vars: God Save the King (Guitar) Nuske.

4

V^e A R I A *Larghetto.*

5.
MINORE.

f *sf* *p* *Cres* *f* *p* *sf* *sf* *Cres* *p* *sf*

Allegretto risoluto, Pomposo.
e ben marcato.

V^e A R I A
6.

f *ff* *ff* *Cres* *ff*

Vars: God Save the King (Guitar) Nuske.

The musical score consists of seven staves of music. The first two staves are continuous melodic lines. The third staff is marked 'CODA.' and begins with a piano (*p*) dynamic. The fourth staff contains complex chords and is marked with *sf*, *p*, *sf*, and *p*. The fifth staff features a crescendo marked 'Cres' and includes dynamics *ff*, *pp*, and *ff*. The sixth staff is marked 'Calando' and contains four measures of chords, each marked *sfp*. The seventh staff includes a 'Harmonic' marking over a note, followed by *pp*, *ff*, and *p* dynamics, ending with a double bar line and the word 'FINE'.

Vars: God Save the King (Guitar) Nuske.



INTRODUCTION & VARIATIONS

for the

C U I T A R

on the Harp

THE NEW METHOD

SECOND EDITION

BY J. C. FIELD

Printed by J. C. Field, 11, New Bond Street, London, W.

Mr Home August 19

1889

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8

INTRODUCTION & VARIATIONS

For the

GUITAR

on the Favorite Air

"NEL COR PIÙ NON MI SENTO."

Composed for and performed

BY

GIULIO REGONDI.

to whom they are dedicated

By

C. EULENSTEIN.

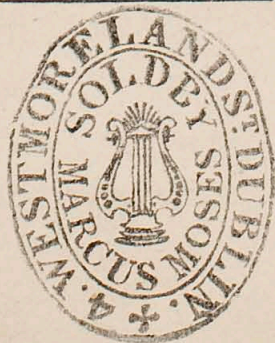
These Variations were also played by the Author at his various Concerts.

Ent. Sta. Hall.

Price 2/6.

LONDON.

Printed & Sold by S. CHAPPELL, Music Seller to their Majesties, 50, New Bond Street.







INTRODUZIONE.

ANDANTE.

f p f p f

ff p

retard.

pp

TEMA.

ANDANTINO.

4420

SCHERZANDO.

Var: 1.

p

Cres

fz

p

ADAGIO.

Var: 2.

*Recitativo
ad lib:*

A handwritten musical score on ten staves, likely for a piano. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'f' (forte) appears on the second and sixth staves, and 'p' (piano) appears on the sixth staff. A 'rit:' (ritardando) marking is present on the third staff. The score features complex passages with many beamed notes and some triplets indicated by a '3' over a group of notes. The handwriting is in dark ink on aged, slightly yellowed paper.

RISOLUTO.

Var: 3.

A musical score for a piano piece, titled "RISOLUTO." and "Var: 3." The score is written for two staves, treble and bass clef, in the key of D major (two sharps) and 6/8 time. The piece begins with a forte (f) dynamic. The first staff contains the initial melody and accompaniment. The second staff continues the melody with a piano (p) dynamic marking. The third staff features a forte (f) dynamic marking. The fourth staff continues the melody with a piano (p) dynamic marking. The fifth staff features a forte (f) dynamic marking. The sixth staff continues the melody with a piano (p) dynamic marking. The seventh staff features a forte (f) dynamic marking. The eighth staff continues the melody with a piano (p) dynamic marking. The ninth staff features a forte (f) dynamic marking. The tenth staff continues the melody with a piano (p) dynamic marking. The piece concludes with a double bar line and repeat dots.

Var: 4.

A handwritten musical score for a variation, labeled 'Var: 4.' in the top left. The score is written on ten staves, each consisting of a treble and bass line. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and beams. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are some handwritten annotations: '4 3 2 1' above the eighth staff and a 'b' (flat) below the ninth staff. The paper is aged and shows some staining.

A handwritten musical score on eight staves. The notation is in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The staves are connected by a single vertical line. The notation is in a historical style, with some ligatures and a lack of modern punctuation. The paper is aged and shows some staining.

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4

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for the

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OR

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LA TROU CLOU

MARSTO

The image shows a page from an old music manuscript. It contains seven staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is handwritten and includes various musical symbols such as notes, rests, and beams. The paper is aged and yellowed, with some faint, illegible text visible in the background. The staves are arranged vertically, and the music appears to be a single melodic line.

This block shows the right edge of the page, where the musical notation from the adjacent page is visible. It includes several staves with treble clefs and musical notes, continuing the composition from the left page.

INTRODUCTION.

MAESTOSO.

2

con espressione.

THEMA.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, primarily in the bass register. The piece concludes with a double bar line on the tenth staff.

VAR. 1.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense, featuring many eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings, including a 'p' (piano) marking on the fifth staff and an 'f' (forte) marking on the sixth staff. The score concludes with a double bar line and repeat dots on the tenth staff.

VAR. 2.

Handwritten musical score for guitar, labeled "VAR. 2.". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The first staff begins with a forte dynamic marking (*f*). The second staff includes harmonic markings: "harm: 12 fret." and "harm: 7 fret." with corresponding notes. The third staff begins with a forte dynamic marking (*f*). The fourth staff includes a piano dynamic marking (*p*). The score concludes with a double bar line on the tenth staff.

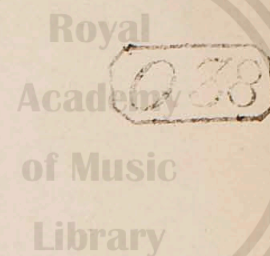
A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic. The second staff includes a *ritardando* marking. The fifth staff starts with a forte (*f*) dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and slurs. The handwriting is in dark ink on aged, slightly yellowed paper.

A CATALOGUE OF GUITAR MUSIC, AND SONGS, &c. WITH GUITAR ACCOMPANIMENT,

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Dear Native Home	Mr. Duruset	Eulenstein	1 6
Gather ye roses	Mad. Vestris	W. Ball	1 6
Hark! 'tis the signal of meeting	Mr. Braham	Hodson	Pelzer 1 6
I will haste to Kelvin Grove (an Answer to "Let us haste to Kelvin Grove")	Mr. Braham		
In woman's face	Williams	Williams	1 6
Jock o' Hazledean	Miss Paton	Paton	1 0
Love's pilgrimage			1 6
Love was once a little boy	Mad. Vestris	Wade	Sola 1 6
Love's Ritornella	Mr. Wallack	T. Cooke	Sola 1 6
Meet me by moonlight	Mad. Vestris	Wade	Sola 1 6
My lute it has but one sweet song	Miss Love	Wade	Eulenstein 1 6
Moorish Maid	Mad. Vestris	C.E. Horn	Nuske 1 6
My fondest, my fairest	Mad. Malibran	Hummel	Nuske 1 6
Not the charms of blooming spring		Sola	Sola 1 6
O do you remember	Mr. Braham	Wade	Sola 1 6
Oh! give me but my Arab steed	Ditto	Hodson	Pelzer 1 6
O wear for me, my love		Steil	Steil 1 6
O 'tis love		French Air	1 6
Rosina, my dearest		Tyrolese Air	Bertioli 1 6
Slowly wears the day, love	Mr. Pearman	Bochsa	Sola 1 6
Say what is more dear to the heart of the brave			1 6
Sleep on, dearest Ellen	—Bernard, Esq.		2 0
Soldier, wake!			1 6
Spanish songs, "Sereny," with English words			1 6
The vesper bell	Miss Paton	Wade	Sola 1 6
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The lonely heart			1 6
The chamois on the mountain (Duet)	Winter	Phipps	1 6
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Your heart and lute (Answer to "My heart and lute")	Crouch	Sola	1 6

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The gondolier, fond passion's slave	Verini	1	0
Vainly, alas! thou'dst soothe the pangs I feel	Verini	1	0

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5. Piendi contento—Benedetta sia la madre—2 Waltzes		1	6
6. Air de danse—Sautouse Savoyarde—Buona notte—Say what is more dear		1	6
7. Giovinetto cavalier—Soldier wake		1	6
8. 2 Monferinas—Nel tempo felice—Rosina my dearest		1	6
9. Ah ingrato—Oh! wear for me, my love		1	6
10. Madama la riverisco—Jock o' Hazledean—2 Waltzes		1	6
11. O vos quel tendes—Grato momento—The Blue Bonnets		1	6
12. Una muchacha ynocente—Des soins de mon troupeau—Gather ye roses		1	6
13. Deh non partir—The Chamois—Mia Nice vezzosa		1	6
14. Come mai io posso vivere—Treasured sounds		1	6
15. Dear home of my childhood—En quanto mes mansso gado		1	6
16. Mia Rosina, bella Rosina—The golden sun		1	6
17. Cara dal giorno—The song of Chatelar to Q. Mary		1	6
18. Gia la Notte—The Summer is past—Un voyageur passant sa vie		1	6

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6. Au bord de ce ruisseau dans la plaine.			
7. Moi t'oublier!			
8. Accusé du meurtre d'un père			
9. En revenant vainqueur de la Syrie			
10. O toi pour qui mon âme (Duet)			
11. Arbre témoin de nos sermens (Duet)			
12. Si tu m'aimais			
Bertioli's Six French Romances			
No. 1. Celui qui sût toucher mon cœur			
2. La bergère délaissée; ou A peine eus-je atteint l'âge			
3. Le jeune Grec, ou, L'ordre est donné			
4. Ce que je désire, et que j'aime c'est tous jours toi			
5. Il ne vient pas et toujours je l'attends			
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Douce amitié	Sola	1	6
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Les soins de mon troupeau		1	6
Un voyageur passant sa vie		1	6

SPANISH SONGS.

Sola's 1st Set of 6 Spanish Airts			
No. 1. Muchacha di me que tienes			
2. El contrabandista, "Yo que soi contrabandista"			
3. El sueno, "Si quieres escuchare"			
4. El buen deseo, "De amores me muero"			
5. El arroyuelo, "Como covre este"			
6. La sombra della noche			
Sola's 2nd Set of 6 Spanish Airts			
No. 1. Mis desdicha dos ojos			
2. Nusca es tas triste			
3. Es cierto que vivo			
4. Baila Celia hermosa			
5. Ay Maria (1 or 2 voices).			
6. Ay San Anton, "A quelque atencion."			
El Sereny, "Todos cantan la Cachuca"		1	0
En quanto mes mansso gado		1	6
O vos quel tendes	arranged by Holst	1	6
Una muchacha ynocente	Holst	1	6
Una paloma blanca (1 or 2 voices)	Sola	2	6

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Bertioli's Three Ariettes			
No. 1. Per le fiorite sponde del rio			
2. Solo un tuo sguardo, ingrata			
3. La bella Nina è tutta in canto (Venetian Air)			3 6
Bortolazzi's Six Venetian Canzonets			
No. 1. Nina non dir di no			
2. Cara Lisa, amato bene			
3. Ma se tu fosti o Nina			
4. Senti mie care donne			
5. Basta così, ma basta d'amarti			
6. Già s'abbozzava il giorno			4 0
Gianella's Three Italian Ariettes			
No. 1. La Gelosia			
2. La Giardiniera			
3. L'Amante tradita			5 0
Sola's 1st Set of Nine Italian Canzonets			
No. 1. Io non avea ch'un core			
2. Poveri affetti miei			
3. Sul margine d'un rio			
4. Il corvo et la volpe			
5. Un uccellino timido			
6. Mamma mia			
7. Al tempo felice			
8. Nel cor più non mi sento			
9. Senza sperar l'adoro			4 0
Sola's 2nd Set of Nine Italian Canzonets			
No. 1. Ninfa, nel fior degl' anni			
2. Quel Augellin che canta			
3. Un coniglio giovinetto			
4. Soave speme del caro bene			
5. Mille sospiri invio al caro ben			
6. Ti viddi là sul prato			
7. La mia Ninfa che si specchia			
8. Non è ver che sia l'Amore un ragazzo traditore			
9. Vivo in te mio caro bene (Duetto)			
Sola's 6 Italian Canzonets, dedicated to the Duke of Sussex			
No. 1. Quel cor che mi prometti			
2. Alla vezzosa Clori			
3. Un serto di fiori			
4. Or che fra nube asconde			
5. Ecco ti guido il tempio			
6. Amor è un tiranno			3 6
Sola's 6 Italian Canzonets, dedicated to Miss F. Longman			
No. 1. L'Estate, "Or che nega i doni suoi"			
2. La verità "Quando penso alla mia bella"			
3. Navigazione d'Amore, "Dell' amabil isoletta dove Amor"			
4. Il duolo, "In solitaria stanza langue"			
5. La primavera, "Già riede primavera"			
6. La costanza, "Del tuo bel nome amato"			3 0
Verini's First Set of Six Italian Ariettes, for 1 or 2 voices			
No. 1. Benedetta sia la madre			
2. Buona notte			
3. Nel tempo felice			
4. Grato momento e caro			
5. Come mai io posso vivere			
6. Mia Rosina, bella Rosina			4 0
Verini's Second Set of 6 Italian Ariettes, for 1 or 2 voices			
No. 1. È vero che in casa			
2. Già la notte si avvicina			
3. Pompa sei del vago Aprile			
4. È poi giunto il momento			
5. Nel bel lusso di varj colori			
6. Co sto luxor di luna			
Ah ingrato, Notturmo, 1 or 2 voices	arranged by Holst		6 0
Amo te sola	Ditto	Verini	2 0
Amo te solo, Italian Canzonet, arr'd. for 2 voices by Ella			1 6
Bella e soave Immagine, Arietta	Verini		1 6
Batti, batti	Aria	Mozart	Sor 1 6
Bella Napoli	Arietta		Sola 1 6
Benedetta sia la madre, 1 or 2 voices		Verini	1 6
Buona notte	Ditto		Ditto 1 6
Cara, dal giorno, oh Dio, ch'io vidi, Aria			1 6
Clori, la pastorella	Aria	Crescentini	1 0
Come mai io posso vivere, 1 or 2 voices	Verini		1 6
Deh calma, oh ciel	Cavatina	Rossini	1 0
Deh non partir	Aria		1 6
Deh vieni alla finestra	Aria	Mozart	Sor 1 6
Gia la notte si avvicina	Aria		Holst 1 0
Giovinetto cavalier	Romanza	Meyerbeer	1 0
Grato momento	1 or 2 voices	Verini	1 0
Idolo del mio cor	Duetto	Sola	1 0
Il vecchiotto cerca moglie	Aria	Rossini	Anelli 2 6
Io son contadinella	Aria		Sola 2 0
Madama la riverisco	Ditto		Holst 1 6
Mia Nice vezzosa	1 or 2 voices		1 0
Mia Rosina, bella Rosina	Ditto		Verini 1 0
Nel lasciar le natisponde	Cavatina	Mercadante	Anelli 2 6
Nel tempo felice	1 or 2 voices	Verini	1 0
Pien di contento	Aria	Rossini	1 6
Solitario bosco ombroso	Song		Sola 2 0
Vedrai carino	Ditto		Sor 1 6

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3, NON PIU MESTA.

4, DI TANTI PALPITI.

5, FLEUVE DU TAGE.

6, ROBIN ADAIR.

7, ROUSSEAU'S DREAM.

8, LIFE LET US CHERISH.

9, AIR TYROLIEN.

10, BRULANT D'AMOUR ET PARTANT POUR LA GUERRE.

11, DE BERIOT'S SWISS AIR.

12, GOD SAVE THE KING.

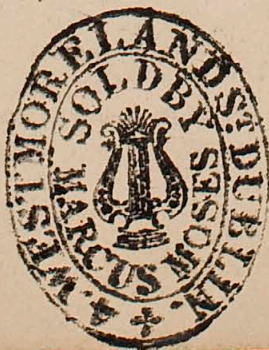
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FLEUVE DU TAGE.

Andante

Nº 5.

TEMA.

Handwritten musical score for the main theme. It consists of three staves. The first staff is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a piano (*p*) and dolce instruction. The melody is composed of eighth and sixteenth notes. The second and third staves continue the melody and include a forte (*f*) dynamic marking. There are various handwritten annotations above the staves, including slurs and fingerings.

VAR. I.

Handwritten musical score for the first variation. It consists of three staves. The first staff is in treble clef, key of D major, and 2/4 time. It features a more complex melody with many slurs and fingerings. The second and third staves continue the variation. There are numerous handwritten annotations throughout, including slurs, fingerings, and dynamic markings like *gpc* and *for*.

VAR. 2.

4

4

3 0 3 1 2 1 4 2 1 4 4 3 2 1 4 2 1 3 0

Harm: 1 2 3 1 2 3 1 1 1

Strings.

Frets. 3 4 4 5 3 3 4 4 3 4 3 3 3 3 4 4 5 3 3 4 4 3 5 3 4

5 4 5 3 5 5 3 4 3 5 5 3 3 3 4 3 4 4 5 3 3 4 4 3 5 3 4 5 4 5

VAR. 4.

3 2 0 2 0 2 0 2 1 2 0 3 2 0 2 1 2 0 3 2 0 2

3 2 0 3 2 0 3 2 0 2 0 2 0 2 1 2 0 3 2 0 2

3 2 0 2 0 2 0 2 1 2 0 3 2 0 2 1 2 0 3 2 0 2

3 2 0 2 0 2 0 2 1 2 0 3 2 0 2 1 2 0 3 2 0 2

1^{mo} 2^{do}

4 1 1

3 2 3

4 0 4 0 4 0 4

5 4 3 2 1



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3. NON PIU MESTA.

4. DI TANTI PALPITI.

5. FLEUVE DU TAGE.

6. ROBIN ADAIR.

7. ROUSSEAU'S DREAM.

8. AIR, FROM THE SWISS FAMILY.

9. AIR TYROLIEN.

10. BRULANT D'AMOUR ET PARTANT POUR LA GUERRE.

11. DE BERIOT'S SWISS AIR.

12. GOD SAVE THE KING.

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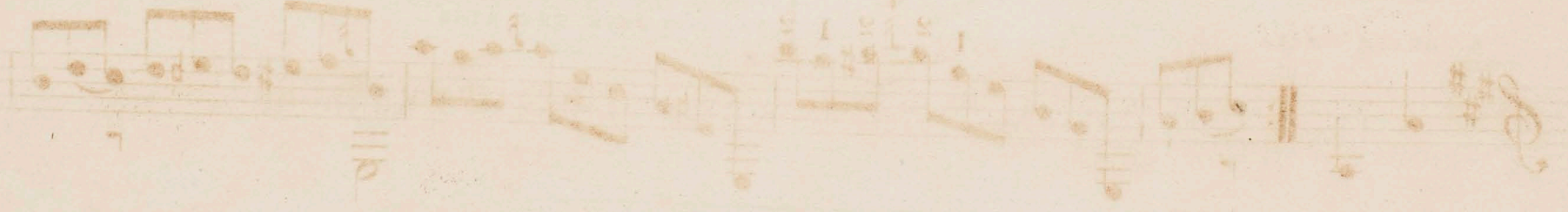
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HUNTER.

THE SWISS FANTASY.

THE SWISS FANTASY.

THE SWISS FANTASY.



AIR FROM WEIGL'S OPERA

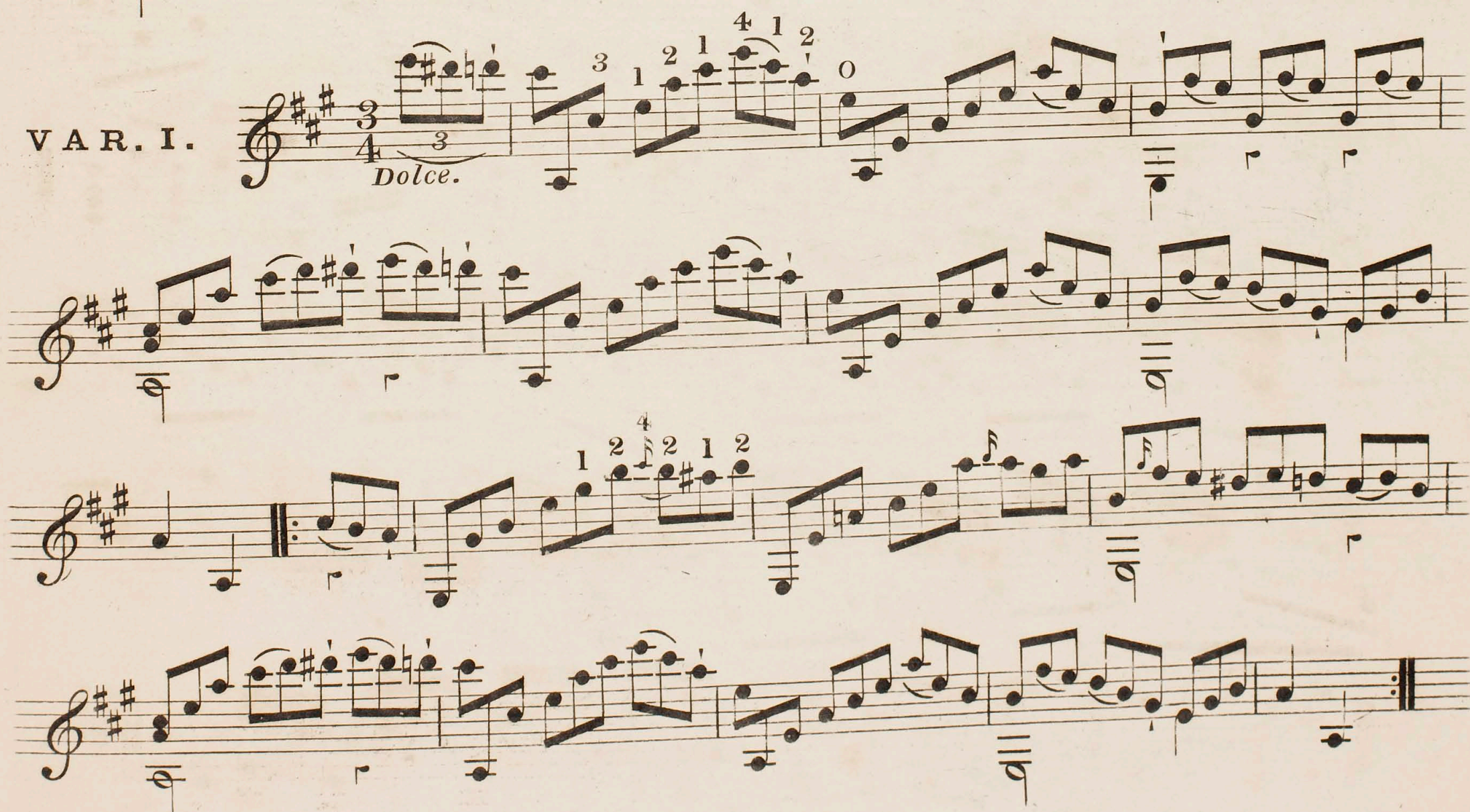
THE SWISS FAMILY.

ANDANTE CON ESPRESSIONE.

TEMA.



VARI.



VAR. II. 

Ritornello. 

LENTO.
VAR. III. 

ALLEGRO.

VAR. IV.



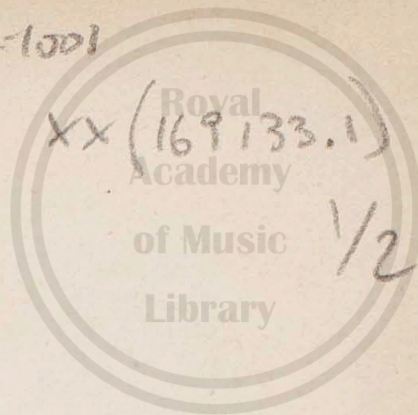
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Op. 100

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BOSTON

same as 143572-1001



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And Dedicated to

M^{rs} Meyrick.

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Johnston & Co.

Price 3/-

L O N D O N,

Published by **JOHANNING & WHATMORE**, Importers of Music

Spanish Guitars &c. 126. Regent Str.^t

Handwritten musical score on ten staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and clefs. The manuscript is written on aged, slightly discolored paper. The text is mirrored across the page, suggesting bleed-through from the reverse side.

Guitar II^o.

I

BARCAROLE.

Allegro.

f *ff* *p* *f* *ff* *p* *f* *ff*

Handwritten musical score for a piece in G major. The score is written on ten staves. The first section is marked *Allegretto* and the second section is marked *Allegro*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *ff* (fortissimo). The score is written in a cursive, handwritten style.

Guitar IIº.

f

p

f

dol.

f

p

Allegretto.

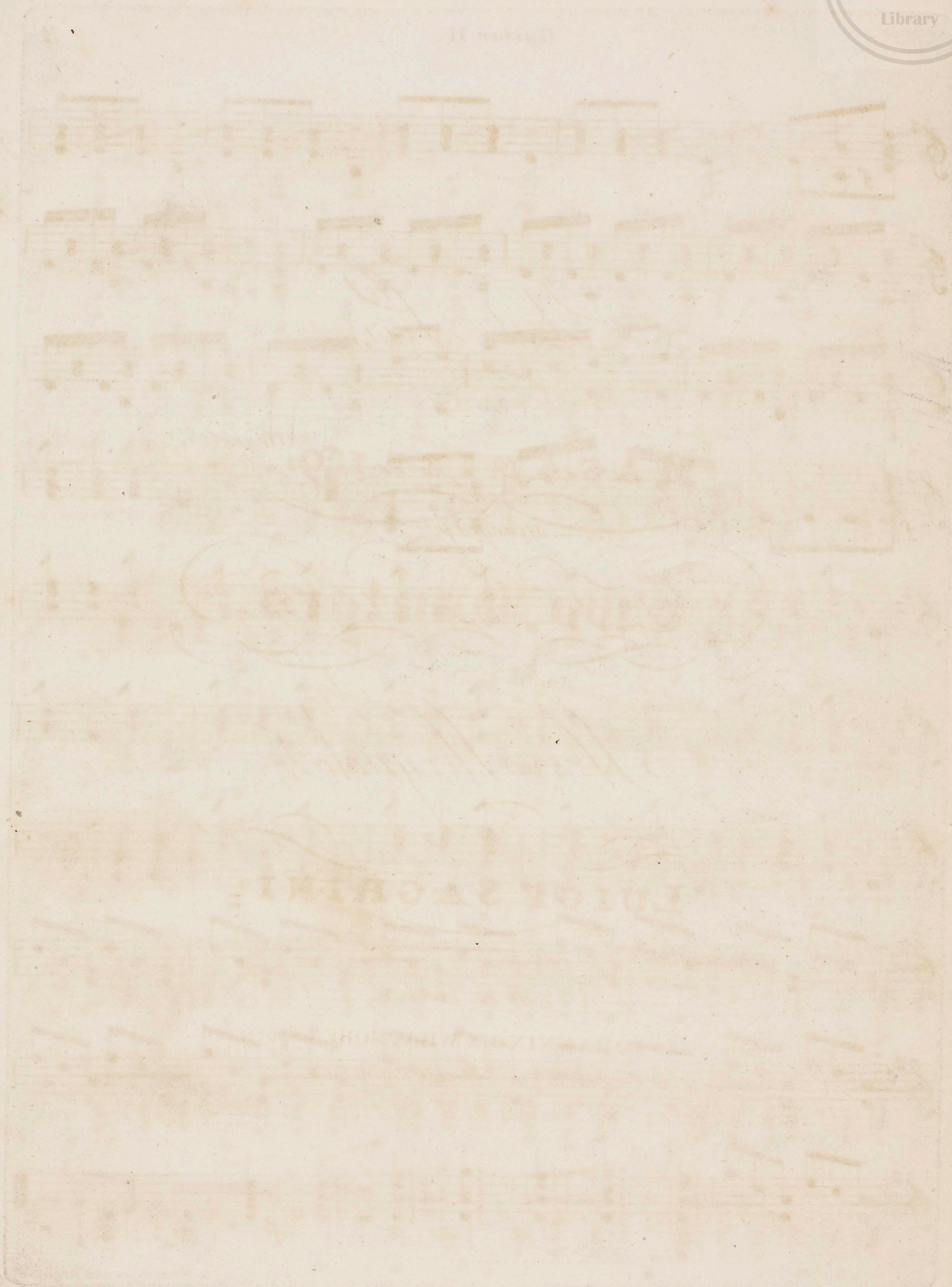
f *f* *p*

f *f* *p*

p

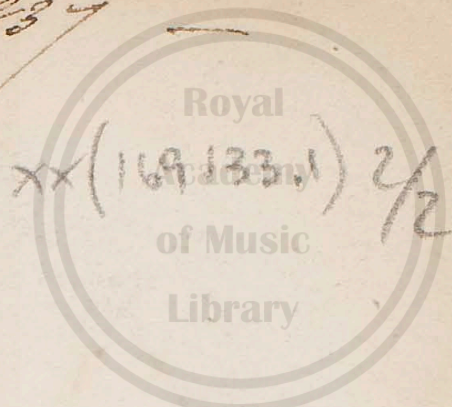
p

dim



same as 143572-1001

May 24th 1837



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Spanish Guitars &c. 126. Regent Str.^t

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The text is mirrored across the page, suggesting bleed-through from the reverse side. The notation includes various musical symbols such as clefs, notes, and rests, though the specific details are difficult to discern due to the fading and mirroring.

Guitar I^o.

I

BARCAROLE.

Allegro.

f

p

f

ff

p

rf

p

f

p

ff

p

Guitar I^o.

The musical score is written for a single guitar part. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first system consists of three staves. The first staff contains a series of eighth and sixteenth notes with accents. The second staff has dynamic markings of *f* and *p*. The third staff continues the melodic line. The second system also has three staves, with the first staff starting with a *p* dynamic. The third system begins with the tempo marking *Allegretto.* and a 6/8 time signature. It includes a *dol.* (dolce) marking. The fourth system continues the piece. The fifth system starts with the tempo marking *Allegro.* and a 2/4 time signature. It includes a *p* dynamic and some fingerings (1, 2, 3, 4). The sixth system continues the piece, ending with a *f* dynamic. The score is written in a clear, elegant hand.

Guitar I^o.

3

[Handwritten signature]

Same as XX (158806.1)
but it's the guitar part!

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1838

Nº 7. OF NEULAND'S DUETS FOR GUITAR & PIANO FORTE.

L'AMO, AH L'AMO, E M'È PIÙ CARA,

Die favorite Air,

IN

Bellini's Opera,

I CAPULETI E MONTECCHI,

Arranged as a Duet for the

Guitar & Piano Forte,

And Dedicated to

The Misses Jenkins.

By

W. NEULAND.

OP. 21.

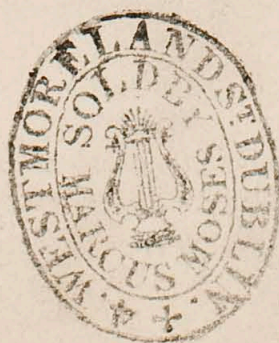
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Ent. Sta. Hall.

LONDON,

Printed & Sold at CHAPPELL'S Musical Circulating Library,

50. New Bond Street.



Handwritten title: Concerto in G major for Violin and Piano

Handwritten tempo: Moderato

INTRODUCTION.

Handwritten tempo: a Tempo

TRAIL.

Handwritten tempo: a Tempo

GUITAR.

As performed by M^r L. Pagani, & the Author.

INTRODUZIONE. *MODERATO.*

cres *sf* *f* *sf* *p* *a Tempo.*

dim *rall:*

ALLEGRO MODERATO.

7th P. 3 3 1 2nd P. 2 1 4 3 1

TEMA.

a Tempo. *sf* *dolce*

VAR: 1.

mf

a Tempo.

s f

p

rit:

mf

p

Lo stesso Tempo.

VAR: 2.

mf

rall:

Leggiero.

3

GUITAR.

3

UN POCO PIÙ MOTO.
VAR: 3. *ben Marcato.*

LARGHETTO.
VAR: 4. *ben Marcato.*

ALLEGRETTO SCHERZANDO.

FINALE.

The musical score is written for guitar and consists of ten staves. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piece is marked 'ALLEGRETTO SCHERZANDO' and 'FINALE'. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The score includes several dynamic markings: *dolce*, *mf*, *f*, *p*, *sf*, *cres*, and *dim*. There are also performance instructions like '4th P.' and '5th P.' with corresponding fingerings. The piece concludes with a double bar line and repeat signs.

GUITAR.

5

f

dim rit: sf

a Tempo.

cres

f sf P.F.

mf

f dolce

1 4

4

1 4

4

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation is in ink and appears to be a single melodic line. The paper shows signs of age, including discoloration and faint smudges. The score is written in a cursive hand, typical of 18th or 19th-century manuscript notation. The staves are arranged in a single column, with some measures containing multiple notes beamed together. The overall appearance is that of a historical musical manuscript.

GUITAR PART TO

TWERE VAIN TO TELL THEE.

INTRODUCTION.

ANDANTINO
 quasi
 ALLEGRETTO

ALLEGRETTO.

THEME.

VAR. 1.

sf *sf*

VAR. 2.

dol:

pp

mf

pp

VAR. 3.

The musical score for Variation 3 consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second and third staves are in bass clef. The fourth staff is in treble clef. The music is characterized by rapid sixteenth-note passages in the upper voice and slower, often dotted, notes in the lower voice. A tempo change is indicated by the text "rall." followed by a dashed line and then "a tempo." on the fourth staff. The piece concludes with a double bar line and repeat dots.

GUITAR PART

3

FINALE. *più lento.*

f *sf* *p* *sf*

TEMPO di POLACCA.

dol: *f*

f

f

f *1mo*

2do *fp* *cres:* *f*

ff

f



TERRELL

FOR

Spanish Guitar

PIANO FORTE

Composed by

J. K. T. E. R.

Vol. 10

London

Printed by W. B. ...
at the ...

Printed by W. B. ...

Al. Hume

December 3

Academy

xx/169136.1
Library

SERENADE,

FOR

Spanish Guitar

AND

PIANO — FORTE,

Composed by

J. KÜFFNER.

Ent. Sta. Hall.

OP. 55.

Price 3s.

London.

*Published by Metzler & Son,
105, Wardour Street.*

Importers of Spanish Guitars.

Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves contain various musical notations, including notes, rests, and bar lines. The handwriting is elegant and characteristic of the 18th or 19th century. The score appears to be a single melodic line, possibly for a violin or flute. The paper shows signs of age, including discoloration and some staining.

GUITAR.

S E R E N A D E .

J. KUFFNER. Op: 55.

1

ANDANTE.

ALLEGRETTO
POCO ANDANTE.

SOLO.

VAR: 1.

SOLO.

VAR: 2.

VAR: 3.

Musical notation for Variation 3, measures 1-8. The piece is in C major, common time. It features a series of chords and eighth-note patterns. The first four measures are marked with a wavy line, indicating a tremolo effect. The notation is written on a single staff.

VAR: 4.

SOLO.

Musical notation for Variation 4, measures 1-8. The piece is in C major, common time. It features a series of eighth-note patterns and triplets. The notation is written on a single staff.

VAR: 5.

MINORE.

Poco Adagio:

SOLO.

Musical notation for Variation 5, measures 1-8. The piece is in C minor, common time. It features a series of eighth-note patterns and triplets. The notation is written on a single staff.

VAR: 6.

MAJORE.

Risolute Tempo 1^{mo}.

Musical notation for Variation 6, measures 1-8. The piece is in C major, common time. It features a series of eighth-note patterns and triplets. The notation is written on a single staff.

G U I T A R .

V A R : 7 .

Musical notation for Variation 7, measures 1-12. The notation is on a single staff in treble clef with a common time signature (C). It features a series of chords and single notes, with a crescendo hairpin in measures 10-11.

R O N D O .

SOLO.

Musical notation for the Rondo section, measures 1-24. The notation is on a single staff in treble clef with a 6/8 time signature. It begins with a key signature of one sharp (F#). The piece includes various musical markings: *f* (forte) at measure 1, *rallent* (rallentando) at measure 14, and *a tempo* at measure 16. The notation consists of a mix of eighth and sixteenth notes, often beamed together, and some chords.



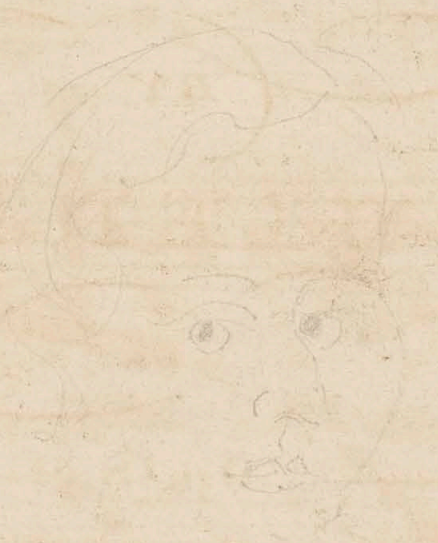
LOVE'S HITORNELLA

GUILLIAMS & SONS

21, Abchurch Lane, London E.C. 4

Printed by J. W. Smith, 10, Abchurch Lane, London E.C. 4

ESTABLISHED 1840



XX(169137.1)

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Mary Jane

February 2nd 1888

12

#

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Arranged as a Duet

for the

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& Dedicated to

Miss Power,

BY

C. EULENSTEIN.

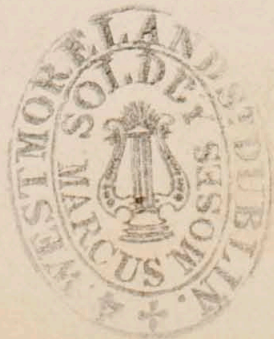
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GUITAR PART TO
EULENSTEIN'S
LOVE'S RITORNELLA.

INTRODUCTION.

ANDANTE.

The musical score for the introduction consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking 'ANDANTE.' is placed to the left of the first staff. The music is written in a single melodic line. The first staff contains a series of chords and a melodic line. The second staff continues the melody with some triplets. The third staff features a more complex melodic line with many sixteenth notes. The fourth staff continues the melodic line. The fifth staff concludes the introduction with a final chord and a double bar line.

GUITAR PART

SCHERZANDO.

THEME.

The Theme section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is composed of eighth and sixteenth notes, with a descending line in the first measure. The second and third staves continue the melody, with the third staff ending with a double bar line.

VAR.

The Variation section consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is composed of eighth and sixteenth notes, with a descending line in the first measure. The second and third staves continue the melody, with the third staff ending with a double bar line. The fourth and fifth staves continue the melody, with the fifth staff ending with a double bar line. The sixth and seventh staves continue the melody, with the seventh staff ending with a double bar line. The notation includes various musical symbols such as treble clef, key signature, time signature, and dynamic markings like *f* and *ff*.

M. Lane December 13

1837

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N^o 19 of

THE HARMONIC UNION,

Containing
The Celebrated

ALPINE MARCH,

for the
Guitar

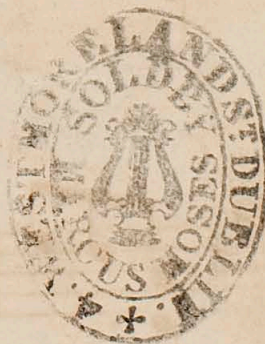
With Accompaniment (ad libitum)
for the
Piano Forte.

List of Contents of the Harmonic Union

N ^o 1 Swiss Boy	N ^o 7 Aubers Barcarole	N ^o 13 Paganinis March
2 Austrian Air	8 D ^o Market Chorus	14 D ^o Monfrina
3 La Chasse	9 D ^o Guaracha	15 The Witches Dance
4 Webers last Waltz	10 Gallopade	16 Spanish Castanet Waltz
5 French March	11 Taglioni Waltz	17 Le Rossignol Waltz
6 Bohemian Air	12 March Masaniello	18 Scholz Waltz

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THE CELEBRATED ALPINE MARCH.

Tambour. N.B. When played as a Solo on the Guitar, commence at the first double bar. *

GUITAR.

PIANO

MODERATO

ORTE.

Glissè.

Strike the G string with the thumb.

ppp

ppp

The musical score is written for three parts: Guitar, Piano, and Orte. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'MODERATO'. The score consists of seven systems of music. The first system shows the beginning of the piece with a 'Tambour' (tambourine) part and a note to start at the first double bar when played as a solo on guitar. The Piano and Orte parts follow. The second system continues the melody. The third system features a 'Glissè' (glissando) in the Piano part. The fourth system includes a note to 'Strike the G string with the thumb' in the Orte part. The fifth system shows a 'ppp' (pianissimo) dynamic in the Orte part. The sixth system continues the melody. The seventh system shows the end of the piece with a 'ppp' dynamic in the Orte part.

Glisse.

mf sf

Tambour ad lib:

p mf sf f

Tambour ad lib:

V. S.

mez: f mez:

60

Handwritten musical score on page 60, featuring a piano and a vocal line. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two staves, and the vocal part consists of one staff. The score is divided into four systems. The first system begins with a mezzo-forte (*mf*) dynamic and includes a glissando (*Glisse.*) in the vocal line. The second system includes a piano (*ppp*) dynamic in the piano part and a crescendo (*cres:*) in the vocal line. The third system includes a forte (*f*) dynamic in the piano part. The fourth system includes a tenuto (*ten:*) marking in the piano part. The score concludes with a double bar line.

B. F. Grist, Eng^r

xx (169139.1)

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14
18



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- 3. La Chasse.
- Book 3 Containing
- Nº7. The Barcarole,
in Masaniello
- 8 The Market Chorus
- (The Guaracha &
- 9 Tarantella Dance.

Book 5 Containing

- Nº13. Marcia a la Paganini
- 14. Paganini's Monfrina
- 15. The Witches Dance

Book 2 Containing.

- Nº4. Weber's last Waltz.
- 5. French March
- 6. Bohemian Air.

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- 11. La Taglioni Waltz.
- 12. March in Masaniello.

Book 6 Containing

- Nº16. Spanish Castanet Dance.
- 17. Le Redsignol Waltz.
- 18. Schulz Waltz.



Nº 15

LONDON.

Published by the Author & Sold at Willis's 55. St. James's. St. Z. T. Purday 4.5 High Holborn & all other Music sellers

NB The Swiss Boy is Published by Messrs Willis & Co. and introduced into this work by their Permission.

THE WITCHES DANCE.
under the Walnut Tree of Pomeventc.

GUITAR.

PIANO.

FORTE.

This AIR May be Performed as a Solo.

Glisse:

f

Cres:

p

Cres:

mf

f

mf

f

p

ff

Cres:

ff

p

mf

The musical score on page 46 consists of five systems of staves. The first system includes a treble staff with a melody and a grand staff (treble and bass) with accompaniment. Dynamics include *mf* and *Ped:*. The second system continues the accompaniment with *Cres:*, *mf*, and *Cres:* markings. The third system features a treble staff with a melody marked *f* and a grand staff with *ff* and *Dim:* markings. The fourth system shows a treble staff with a melody marked *f* and a grand staff with *p* and *f* markings. The fifth system concludes the piece with a final chord in the grand staff.

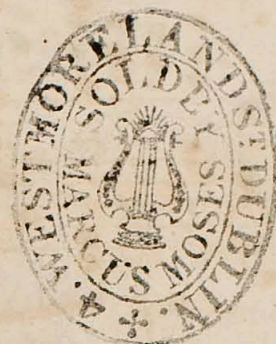
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THE SPANISH RETREAT.

for
The Guitar.
BY

FLAMINI DUVERNAY.



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Rule for Tuning the Guitar.

2nd String. 1st String. 3rd String. * Result. Unison with the 2nd String. Result. but Written thus.

Rise B up to C. E Remains. G Remains. Open. Lower D down to C. Rise A to C. Lower E to C.

Bugles.

Harmonies upon the 4th & 5th String.

Andantino.

5th Fret. 7 4 5 7 3 4 5 7 4 5 7 7 5 7 4 5 7 5 7 5 12 12 12

crescendo..... diminuendo.....

Drums.

Vivace.

Tempo di Marcia Allegro.

sotto voce. pp p

sempre piano.

* By sounding the three first strings open, it will be easily perceived if it be in good tune. Then tune the three other strings in unison with the second.

2



5 4 3 4 5 7 4 5 7 5 4 3 4 5 7 5 12

sempre calando. *sino al fine.*

5th Fret. 7th Fret. 4th Fret. 5th Fret. Slide from

p Slide from the 4th to the 5th Fret. Slide from the 6th to the 7th Fret. 4 5 6 7 *perdendosi.*

Bugles. poco Andante.

5 7 4 5 7 3 4 5 7 4 5 7 7 5 7 4 5 7 5 12 12 12

sotto voce ma armonioso. *perdendosi.*

Johanning & Comp: 6, John Street, Oxford St

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Guitar

ALLEGRETTO

Piano Forte

p *schierzando*

f *f* *f*

Guitar

ALLEGRETTO

Prima

Seconda

Piano

Fort e

Co_mo la nie_ve si ma_dre ci_ta Co_mo la nie_ve si me ha pi_cado en el

Co_mo la nie_ve si ma_dre ci_ta Co_mo la nie_ve si me ha pi_cado en el

pe_-_cho me ha pi_cado en el pe_-_cho Co_mo me duele si madre cita

pe_-_cho me ha pi_cado en el pe_-_cho Co_mo me duele si madre cita

Co mo me due le si - - - *f* tri pi - li tri pi li tra pa la tra pa la tri pi li tri pi li

Co mo me due le si - - - *f* tri pi - li tri pi li tra pa la tra pa la tri pi li tri pi li

tra pa la tra pa la Co mo me due le si ma dre ci ta Co mo me due le si

tra pa la tra pa la Co mo me due le si ma dre ci ta Co mo me due le si

p *f*

SECOND VERSE.

The musical score is written for a vocal soloist and piano accompaniment. It consists of three systems of staves. The first system has four staves: two for the vocal part (treble and bass clef) and two for the piano accompaniment (treble and bass clef). The second system also has four staves, with the vocal part and piano accompaniment. The third system has four staves, with the vocal part and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *ff* (fortissimo).

Va - mo - nos a - cos - - tar - - - Va - - mo - - nos
Va - mo - nos a - - cos - - - tar - - - Va - - mo - - nos
a - - dor - - - mir - - - an - da chi qui - ta
a - - dor - - - mir - - - an - da - chi qui - ta
an - da mo - re - na que me ro bas - te L' al - - ma
an - da mo - re - na que me ro bas - te L' al - - ma

5

si pa - - ra di - ver - - tir si pa - - ra

si pa - - ra di - ver - - tir si pa - - ra

di ver - - tir an - da chi qui ta

di ver - - tir an - da chi qui ta

an - da mo - re - na que me ro - bas - te L' al - ma

an - da mo - re - na que me ro - bas - te L' al - ma

pp *cres*
pp tri - pi - li tri - pi - li tra - pa - la tra - pa - la *cres* tri - pi - li
pp tri - pi - li tri - pi - li tra - pa - la tra - pa - la tri - pi - li
pp *cres*
pp
tri - pi - li *f* tra - pa - la tra - pa - la an - da *pp* chi - qui ta
tri - pi - li *f* tra - pa - la tra - pa - la an - da *pp* chi - qui ta
f *pp*
an - da mo - re - na que me ro - bas - te el al - ma
an - da mo - re - na que me ro - bas - te el al - ma

XX (169143.1)

M. Hare August 19

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17

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Say what is more dear . .	24				
The above Six Numbers may be had in one Book Pr: 6/0		The above Six Numbers may be had in one Book Pr: 6/0		The above Six Numbers may be had in one Book Pr: 6/0	

CARA DAL GIORNO OH DIO,

Arranged by M. Holst.

VOCE.

CHITARRA.

Cara dal giorno oh Di - o ch'io vidi il tuo sem-biante

ca - ra ca - ra ch'io vidi il tuo sem-biante m'in - te si in un i -

- stante tutto avam par d'a - mor tutto avam par d'a - mor

Pace non ho un momento palpita e brucia il co - re se questo non e a -

mo - re a - mor che mai sa - ra che mai sa - ra che mai sa - ra .

Allegro .

Pa - ce non ho un mo - men - to pal - pi - ta e brucia il

co - re se ques - to non e a - mo - re a -

mor che mai sa - ra se ques - to non e a -

mo - re a - mor che mai sa - ra che

mai sa ra che mai sa

- ra che mai che mai sa - ra .

SUPREME IN REGAL BEAUTY,

Composed by F. B. Phipps.

Words by W. Bull.

Andante Moderato.

VOICE. 

GUITAR. 

Su-preme in re-gal beau-ty Is she who sways my

soul! Is she is she is

she who sways my soul Her eyes! di -

cres 1 3

vine Love's scep-tres shine And

3 2 0

all and all alike con-trol And all a-like con-trol.

f *ff*

But when on mine but when on mine their radiant light they

turn, Poor Heart! what answ'ring fires of thine... Beneath their glo-ries

burn! Poor Heart! what fires of thine Beneath their glo-ries

burn, beneath their glo-ries burn, be-neath their glo-ries burn!

Oh if the wide world o-ver 'Twere mine a King to

reign! 'Twere mine 'twere mine 'twere mine..... a

King to reign! She might not then her lo- ver Per- mit to sigh in

vain, She might not then her lo- - - ver Per- mit to sigh in

vain But as I am embosom'd here My se-cret still must

dwell, Ah me! To love to love I dare, But, hopeless, dare not

tell. To love to love I dare, But, hopeless, dare not

tell, Ah no! I dare not dare not tell, I dare not tell.

xx(169144.1)

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1

18

BY-GONE HOURS!

Song,

Written by

THE HONBLE MRS NORTON,

Composed by

MRS PRICE BLACKWOOD,

And Arranged with an Accompaniment for the

Guitar,

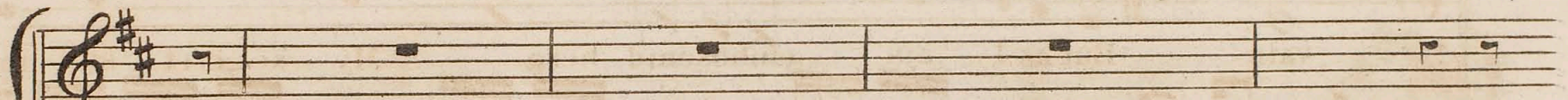
BY

F. PELZER.

Ent. Sta. Hall.

Price 1^s/6

London, Published by CHAPPELL, Music Seller to Her Majesty, 50, New Bond Street.

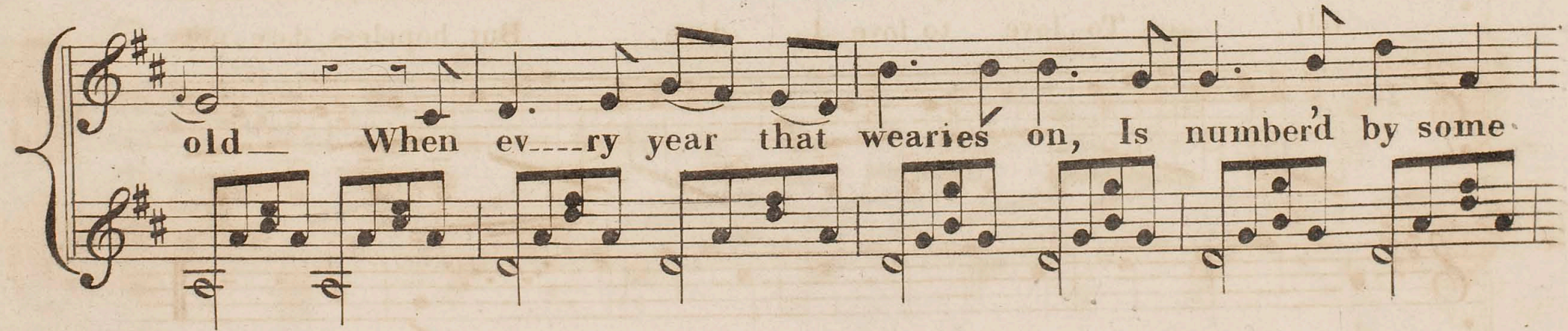
VOICE. 

GUITAR. 

'Tis sad 'tis sad to think up on, The joy-ous days of



old When ev-ry year that wearies on, Is number'd by some



friend-ship gone! Some kind-ly heart grown cold!



Could those days but come a---gain! with their thorns and

Animato.
flow'rs! I would give the hopes of years! for those by gone

hours!

'Tis sad-'tis sad to number o'er, The fa--ces glad and gay! Which

we have lov'd, some smile no more, a--round us, as they did of yore! And

Morendo.
some have turn'd a---way! Could those days but come a---gain!

Animato.

with their thorns and flow'rs! I would give the hopes of years! for those by gone

hours!

'Tis sad 'tis sad to come a gain, With changed heart and brow, To

our youth's home where none remain, Of those who made it bles-sed then Who

Morendo.

leave it lone-ly now! Could those days but come a gain! with their thorns and

Animato.

flow'rs. I would give the hopes of years! for those by gone hours!

Oh! lit...tle things bring

back to me, The thoughts of by-gone hours. The breath of kine up-

Morendo.
on the lea The murmur of the mountain bee The scent of Hawthorn

flow'rs! Could those days but come a-gain! with their thorns and

Animato.
flow'rs! I would give the hopes of years for those by gone

hours!

The Popular Ballad
 "MY HEART'S IN THE HIGHLANDS,"

Composed and Sung by

M^r HENRY PHILLIPS,

Arranged with a Guitar Accomp^t

and Dedicated to

William Fairrie Esq^r

BY
F. W. BRANDAU.

Ent. Sta. Hall.

Price 1/6

London Published by **MORI & LAVENU**, 28, New Bond Street.

Moderato.
 GUITAR. *f* *ten:* *p* *crese:* *ff*

f *p*
 My Heart's in the Highlands my Heart is not here My Heart's in the Highlands a

tr *f*
 cha-sing the Deer Cha-sing the wild Deer and fol-lowing the Roe My

f
 Heart's in the Highlands where_e_v_e_r I go My Heart's in the Highlands where.

My Heart's in the Highlands.

2

- e - ver I go All hail to the Highlands all

sfz f fz con esp:

hail to the North The birth-place of va - lour the coun - try of worth Where

sfz ff #e2 3

- e - ver I wan - der where - e - ver I rove The Hills of the Highlands for

- e - ver I love. My Heart's in the Highlands my Heart is not here My

sfz f

Heart's in the Highlands a cha - sing the Deer Cha - sing the wild Deer and

tr

fol - lowing the Roe My Heart's in the Highlands where - e - ver I go My

My Heart's in the Highlands.

3498.

Heart's in the Highlands where - e - - ver I go.

sfz *f* *ff*

2^d VERSE.

Fare-well to the Mountains, high cover'd with snow Fare-well to the Straths, and green

f *p*

Val-lies below A - - dieu to the Fo - rests and high hanging Woods A - -

hr *f*

- dieu to the Torrents and loud pouring Floods A - - dieu to the Tor - rents and

f

loud pouring Floods A - -

sfz *f* *sfz* *ten:*

My Heart's in the Highlands.

-dieu for awhile I can ne'er forget thee The Land of my Fa--thers, the
 Soil of the Free I Sigh for the hour that shall bid me re--trace The
 path of my Childhood my own native place. My Heart's in the Highlands my
 Heart is not here My Heart's in the Highlands a cha-sing the Deer
 Cha--sing the wild Deer and fol-lowing the Roe My Heart's in the Highlands where
 -e--ver I go, My Heart's in the Highlands where -e--ver I go.
 My Heart's in the Highlands.

xx (169146.1)

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1

20

GO FORGET ME,

Ballad,

Composed by

J. P. KNIGHT,

Arranged with an Accompaniment for the

GUITAR,

By

C. M. SOLA.

Ent. Sta. Hall.

Price 1^s/6

London, Published by Cramer, Addison & Beale, 201, Regent Street, & 67, Conduit Street.

ALLEGRETTO.

The musical score is written for guitar and voice. It begins with an instrumental introduction marked 'ALLEGRETTO.' and 'f' (forte). The melody is in G major (one sharp) and 2/4 time. The lyrics are: 'Go, forget me why should sorrow O'er that brow a shadow fling? Go, forget me and tomorrow Brightly smile and sweetly sing; Smile tho' I shall not be near thee, Sing tho' I shall ne-ver hear thee,'. The score includes a 'slide.' instruction at the end of the first line of music. The guitar accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

2

f rallentando.

May that soul with pleasure shine Lasting as the gloom of mine:

f

a tempo.

Go, forget me, why should sorrow, O'er that brow a shadow fling?

p *cres:*

Go, forget me, and tomorrow Brightly smile and sweetly sing

f

Brightly smile and sweetly sing.

p *cres:* *f*

2nd VERSE.

Go, where o...ther smiles await thee,

p

Go, to halls of Dazzling light; Go, outshine all

f

beauties near thee, Chain an-o-ther's heart to night,

Go, thou vision wild-ly dreaming Soft-ly on my soul that fell,

Go, for me no longer gleaming Hope and beauty fare ye well

Go, for-get me why should sorrow, O'er that brow a

sha-dow fling? Go, for-get me and tomor-row Brightly

smile and sweet-ly sing Brightly smile and sweet-ly sing.

xx(169147.1)
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21

OFT IN THE STILLY NIGHT,

FROM

A Selection of

NATIONAL AIRS,

BY

THOMAS MOORE ESQ^{RE}

Arranged with an Accompaniment

FOR THE

GUITAR,

BY

C. M. SOLA.

Ent. Sta. Hall.

Price 1/6.

London, Published by J. Power, 34, Strand.

VOICE

GUITAR

92 = ♩ *p*

p

Oft in the stil - ly night, Ere slumber's chain has bound me,

f

Fond mem'-ry brings the light of other days a - round me. The *p*

smiles, the tears of boy-hood's years, The words of love then

spok - - - en, The eyes that shone, now dimm'd and gone, The

cheer - - ful hearts now brok - - - en! Thus in the

stil-ly night, Ere slumber's chain has bound me, Sad mem'-ry

brings the light of other days a-round me.

When I re-member all The friends, so link'd to - - ge - - - ther

I've seen a - round me fall, Like leaves in win - try wea - ther; I

feel like one, who treads a - - lone Some ban - - quet - hall, de -

-sert - - - ed, Whose lights are fled, whose gar - - land's dead. And

all but he de - - part - - ed! Thus *p* in the

stilly night, Ere slumber's chain has bound me, Sad mem'ry

brings the light Of other days a - round me. *f*



THE LIGHT OF OTHER DAYS

Blind

THE MAID OF ARTOIS

GUITAR
on
C. M. SOLA

VOICE

GUITAR

The light of other days is faded And all their glories past
Grief with heavy wing hath shad- ded The hopes too bright to last
World which morning's mantle cloud- ed Shines forth with gu- gar

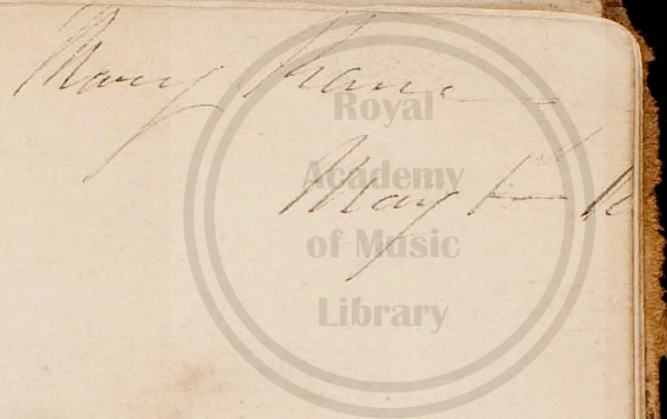
VOICE

GUITAR

light of

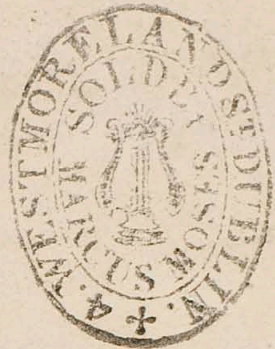
grief with

world which



1

THE LIGHT OF OTHER DAYS,
Ballad,
M. W. Balfe's Grand Opera
 THE MAID OF ARTOIS,
Arranged with an Accompaniment for the
GUITAR,
by
C. M. SOLA.

*Ent. Sta. Hall.*

Price 1/6

London, Published by Cramer, Addison & Beale, 201, Regent St.^t & 67, Conduit St.^t

ANDANTE CANTABILE.

VOICE

9th fret.

GUITAR

p *f*

The

light of other days is fa - - ded, And all their glo - ries past, For

grief with heavy wing hath sha - ded, The hopes too bright to last; The

world which morning's mantle cloud - ed Shines forth with pu - rer rays.

But the heart ne'er feels, in sorrow shrouded, The light of o - ther

days. But the heart ne'er feels, in sorrow shroud - - - - ed, The

light of o - - - ther days. 9th fret.

The leaf which Autumn tempest's wi - - - ther, The

birds which then take wing, When win - - ter's winds are past come

hi - - - ther To wel-come back the Spring; The ve - - ry I-vy on the

ru - - - in In Gloom full life dis - plays; But the heart a - lone sees no re -

- - - new - - - ing The light of o - - - ther days. But the

heart a - lone sees no re - - new - - - - ing, The light of o - - - - ther

days.
9th fret.
f



ORATORIO

JOHN B. COOPER

THE GREAT ORATORIO

JOHN B. COOPER

THE GREAT ORATORIO

JOHN B. COOPER

For Sale
London
ANDANT
con
ESPRESSIO



LONG, LONG AGO,

1

28

Ballad,

BY

T. H. BAYLY ESQ^{RE}*Arranged with an Accompaniment for the*

GUITAR,

And Dedicated to

Miss Choppin.

By

C. M. SOLA.

Ent. Sta. Hall.

Price 1^s 6

London, Published by Cramer, Addison & Beale, 201, Regent Street, & 67, Conduit Street.

ANDANTINO
con
ESPRESSIONE.

Tell me the tales that to me were so dear, Long long ago, long long a go;

Sing me the songs I de-lighted to hear Long long a go, long a...go.

Now you are come all my grief is remov'd, Let me forget that so long you have rov'd

2

f Let me believe that you love as you lov'd, Long long a-go, long a--go. *f*

2nd VERSE.
p Do you re-mem-ber the

path where we met, Long long a-go, long long a-go? Ah yes you told me you

ne'er would forget, Long long a-go, long a--go. Then to all

others my smile you preferr'd, Love when you spoke gave a charm to each word,

Still my heart treasures the praises I heard, Long long a-go, long a--go. *f*

f

3rd VERSE.

p Though by your kind-ness my fond hopes were rais'd, Long long a-go,

f long long a-go. You by more e...lo-quent lips have been prais'd,

mf Long long a-go, long a...go. But by long absence your

truth has been tried, Still to your accents I listen with pride,

p Blest as I was when I sat by your side, Long long a-go, long a...

go.

f



[Faint, mirrored text and musical notation visible through the paper, likely from the reverse side. The text is mostly illegible due to fading and bleed-through.]

- N^o 1/4
- 1. The Blue Bells
 - 2. Oh never may
 - 3. The Easter Hy
 - 4. And they're a
 - 5. The old 100th
 - 6. The lovers fare
 - 7. Cui qui sut to
 - 8. Ce que je desire
 - 9. Partant pour le
 - 10. Le Portrait
 - 11. Moynabumlein
 - 12. Der Schafher im
 - 13. Robin Adair
 - 14. The Yellow hair
 - 15. Languir d'amer
 - 16. Deh calma Ciel
 - 17. Ah dove sei mie
 - 18. The Morning Hymn
 - 19. The Evening Hymn
 - 20. The 102nd Psalm
 - 21. The 104th Psalm
 - 22. Le Troubadour
 - 23. Ah che soffrir m
 - 24. Le Vaillant Trou
 - 25. La Suisse au

B. JUST PUBLI
Printed by R. COO

XX(169153.1)

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XX(169152.1)

Same as XX(138850.1)

24

25

N^o 1/2Pr. 6^d

- N^o 1. The Blue Bells of Scotland
 2. Oh never may I feel again — E. Steers
 3. The Easter Hymn
 4. And they're a Noddin
 5. The old 100th Psalm
 6. The lover's farewell — Barnett
 7. Celui qui sut toucher mon Cœur
 8. Ce que je desire et que j'aime — Boieldieu
 9. Partant pour la Syrie
 10. Le Portrait
 11. Majenblumlein — C.M. von Weber
 12. Der Schafer im Maj — Moritz
 13. Robin Adair
 14. The Yellow hair'd Laddie
 15. Languir d'amore
 16. Deh calma Ciel nel sonno — Rossini
 17. Ah! dove sei mio caro Titiro
 18. The Morning Hymn
 19. The Evening Hymn
 20. The 102nd Psalm
 21. The 104th Psalm
 22. Le Troubadour du Tage
 23. Ah! che soffrir mi resta
 24. Le Vaillant Troubadour
 25. La Suissefse au bord du lac

- N^o 26. Why I love thee — A. Roche
 27. O Nanny wilt thou Gang with me
 28. O'er the Green Waters — W. Forde
 29. The Poor Blind Boy — C. Smith
 30. Lady mine! — W. Forde
 31. Ah! se tu dormi — Vaccaj
 32. A Voyager passant sa Vie
 33. Cease your funning
 34. Ye Banks and Braes
 35. Viens aux champs — Ghys
 36. Sul margine d'un Rio
 37. Oh! ask me not — Neukomm
 38. The Marseilles Hymn
 39. La Parisienne Hymn
 40. The Night resumes her Reign. J.N. Hummel
 41. The Star light — Neukomm
 42. The moon beams sleeps upon the Wave. C. Smith
 43. Je vous attendre
 44. La Sortie de Pension
 45. E vezzosa si la Rosa
 46. The Mariner's Hymn
 47. Haydn's Hymn
 48. Martin Luther's Hymn
 49. The Portuguese Hymn
 50. God save the King

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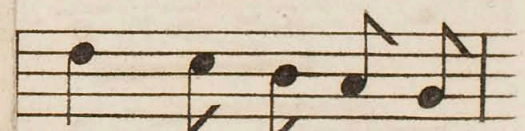
New Bond Street.



mo - men - to la dolce a -



r sf #



men - to la dolce a -



r sf




di - ca




AH! DOVE SEI, MIO CARO TITIRO?

Arranged by F. Pelzer.

Allegretto.

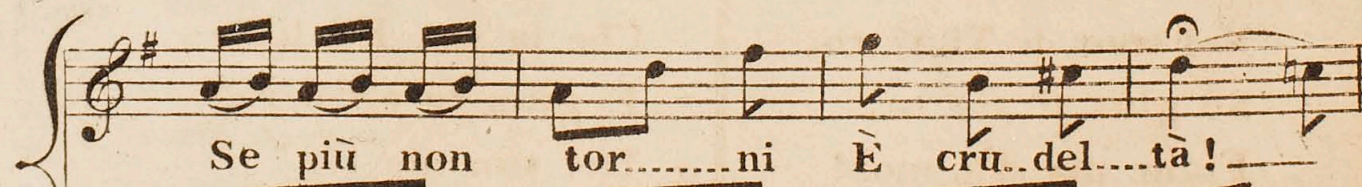
Voice. 

Guitar. 


Ah! do ve se...i, Mio ca...ro Ti...ti...ro?


De' ma...li mie...i Ab...bi pie...tà!


Se lun...gi i gior...ni Da me vuoi vi...ve...re,


Se più non tor...ni È cru...del...tà!

25



2

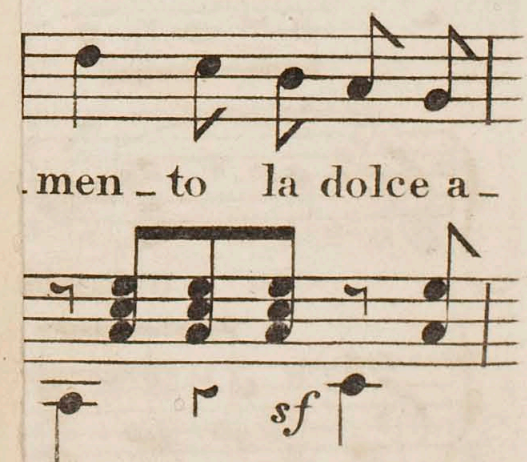
Voi che mi u-di-te,
Nu-mi del E-te-re,
Pie-tà sen-ti-te
Del mio pe-nar!
Ed ac-cen-de-te
Nel cuor di Ti-ti-ro,
Se gius-ti sie-te,
Fiam-ma d'a-mor!
Ah! dove sei &c:

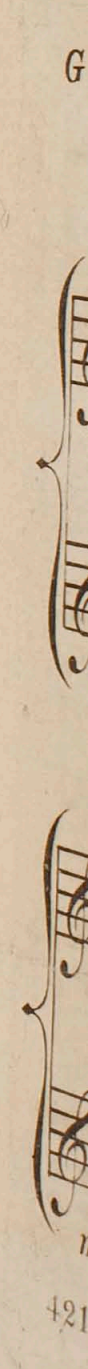
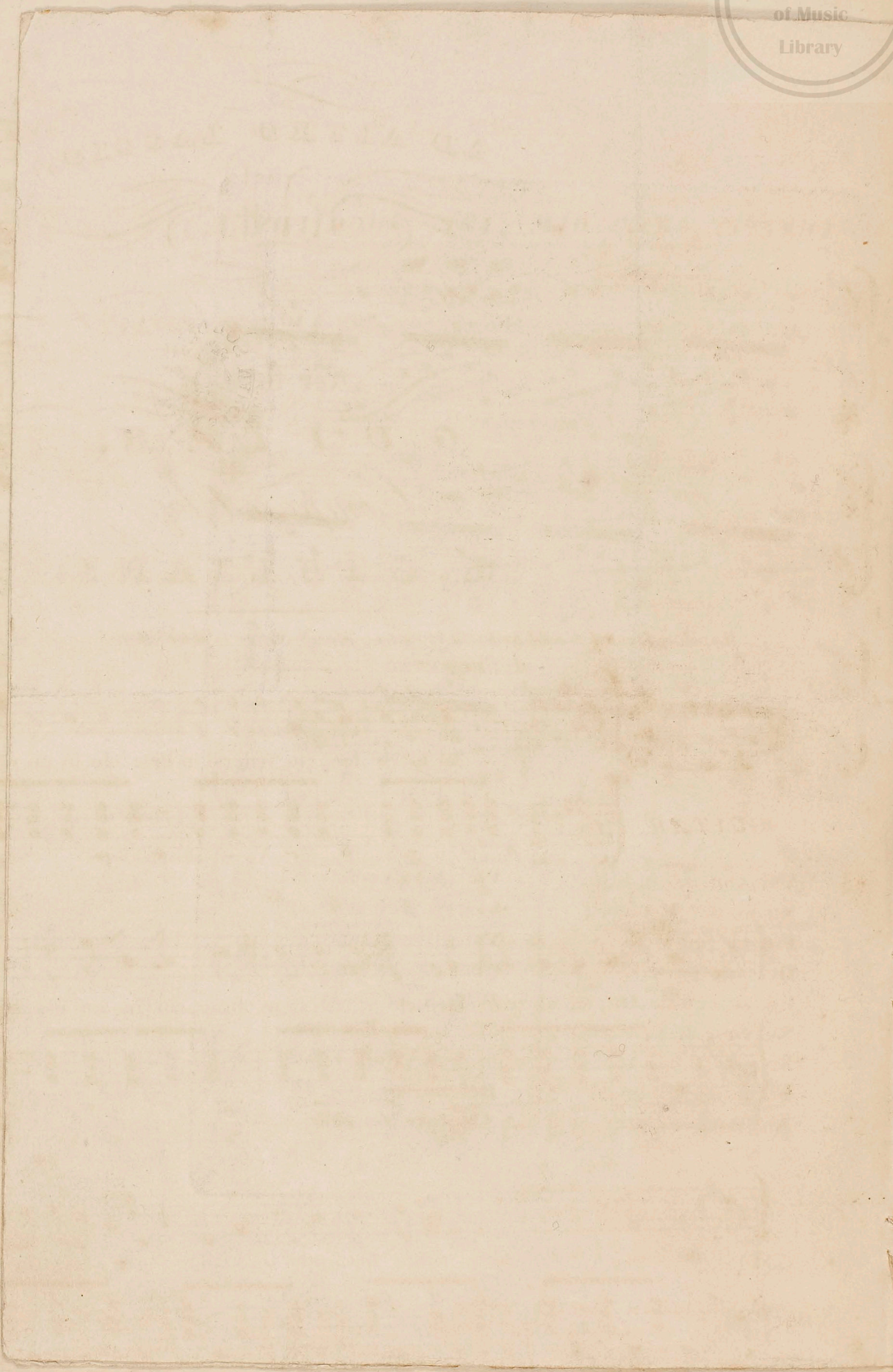
3

Voi che as-col-ta-te,
Soa-vi Zef-fi-ri,
Voi gli por-ta-te
Ques-ti sos-pir,
Di-te-li an-co-ra,
Che la sua Fil-li-de
È giun-ta all'o-ra
Del suo mo-rir!
Ah dove sei &c:

Price 1s/

New Bond Street.





AD ALTRO LACCIO,
Trietta
With an Accompaniment
for the
GUITAR,
Composed by
M. GIULIANI.



Ent. Sta. Hall.

Price 1s.

London, Printed & Sold by S. CHAPPELL, Music Seller to their Majesties, 50, New Bond Street.

ALLEGRETTO.

VOICE.

per me lo di - - - ca chi lo pro - - vò se sia tormen - to per me lo

di - - - ca chi lo pro - - vò se sia tormen - to per me lo di - - - ca

chi lo pro - - vò Ren - di a quel co - re la su - a ca -

te - na, ti - ran - no a - mo - re che in tanta pe - na viver non sò

che in tanta pe - - - na vi - - - ver non sò - no! no!

ad altro lac - cio vedersi in braccio in un mo - men - to la dolce a - mi - ca, ad altro

dim *sf* *cres* *sf* *cres* *sf* *cres* *dim* *sf*

lac - cio vedersi in braccio in un mo - men - to la dolce a - mi - ca , se . . . sia tor -

men - - to per me lo di - ca per me lo di - ca chi . . . lo pro -

vò per me lo di - - ca per me lo di - ca chi lo pro - vò se sia tor -

men - to per me lo di - - - ca chi lo pro - vò , si sia tormen - to per me lo

di - - - ca chi lo pro - vò per me lo di - - - ca chi lo pro

vò per me lo dica chi lo provò per me lo di - ca chi lo pro - vò

4210



[Faint, mirrored musical notation and text, likely bleed-through from the reverse side of the page.]

Una furtiva lagrima.
Romanza.
 Composed by Signor Donizetti.

ARRANGED with an Accompaniment for the

GUITAR.

& respectfully inscribed to

M^{rs} Charles Wakefield.

BY

F. W. BRANDAU.

Ent.^d at Sta Hall.

Price 1^s.

London, Printed & Sold by C. LONSDALE, late Birchall & C^o 26, Old Bond Street.

LARGHETTO. NEMORINO.

V O C E.

CHITARRA.

U - na fur - ti - - - - va

la - gri - ma ne - gli oc - chi suoi spun - tò:

quel - le fe - sto - - - se gio - - va - ni in - - - vi - di - ar sem -

pp f p f p

1 3 2 1

brô, che più cer - can - do io vô,

che più cer - can - do io vô, m'a - - - ma si

m'a - - - ma lo ve - - - do, lo ve - - - do.

Un so - lo i - stan - te i pal - pi - ti

del suo bel cor sen - tir. i miei so - spir con -

fon - - de - re per po - co a' suoi so - spir i

pp smorz:

pp

f

Cres - cen - do.

f

Dim.

pp

p

pal- - - pi - ti, i pal- - - pi - ti sen - - tir con -

fon - - de-re i mi - ei co' suoi so - - spir

Cres.

f cie-lo si può mo - - rir *p* di più non chie-do, non chie - - -

f *Barre.* *Dim.* *p*

do ah! *ritard.* cie - lo si può, si può mo - rir, *p* di più non

f *Dol.* *Dim.* *p*

chie - do, non chie - - - do.

p *mf* *ben tenuto.* *f*

sf *p* *pp*



Mary Anne

XX (169167.1)
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27

Handwritten musical notation on staves, including notes, rests, and clefs. The notation is faint and appears to be a transcription or a very light ink original. It includes various musical symbols such as treble and bass clefs, and rests.

Handwritten text, likely lyrics or a program note, written in a cursive script. The text is faint and difficult to read, but it appears to be organized into two columns.

(Le Troubadour de Londres N° 175)
LA SUISSESE AU BORD DU LAC
arranged with an Accompaniment for
THE GUITAR

Ent. Sta. Hall.

by

Price 1^s/.

12 N^{os} of Le Troubadour 9^s/.

JULIANUS.

London. Published by **JOHANNING & Co** Publishers of Foreign Music 122 G^t Portland Street.

Andantino.

Guitar.

L'en-cens des fleurs en-bau-me et a-zi-le, la nuit des-cend à pas si-len-ci-eux

le lac est pur l'air est frais et tranqui-le la-paix du soir-se répand en ces lieux

O ma Pa-tri-e! O mon bon heur! tou-jours ché-ri-e tu rem-pli-ras mon-coeur

O ma Pa-tri-e! O mon bon heur! ton-jours ché-ri-e tu rem-pliras mon coeur

2^d

Venez jouir o mes jeunes compagnes
Du plus beau soir après le plus beau jour,
Faisons rédire aux échos des montagnes,
Ces chants si purs de tendresse et d'amour
O ma patrie!
O mon bonheur!
Toujours chérie
Tu rempliras mon coeur.

3^d

Phoebe percant à travers le feuillage
De mon ami m'annonce le retour;
Déjà j'entends au lointain du rivage,
Sa douce voix repeter à son tour.
O ma Patrie!
O mon bonheur!
Toujours chérie
Tu rempliras mon coeur.

xx (169168.1)

(Le Troubadour de Londres N° 183.)

LE PORTRAIT
PORTRAIT CHARMANT
Romance

Ent. Sta. Hall.

with GUITAR Accompaniment by
JULIANUS

London, Pubd. by JOHANNING & Co Publishers of Foreign Music 122 Great Portland Street.

Andante con Espressione.

Por. trait charmant portrait de mon a mi e ga ge d'amour par l'amourette

nu, ah! viens m'offrir un bien que j'ai per du, te voir encore me rappelle à la

vi e te voir en core me rappelle à la vi e.

Guitar

2^d

Où, les voilà les traits de ce que j'aime,
Son doux regard, son maintien, sa candeur,
Lorsque ma main te presse sur mon cœur
Je crois encore y presser elle même (bis)

3rd

Non, tu n'as pas pour moi les mêmes charmes;
Muet témoin de mes tendres soupirs,
En retraçant nos fugitifs plaisirs,
Cruel portrait, tu fais couler mes larmes. (bis)

4th

Pardonne hélas mon injuste langage,
Pardonne aux cris de ma vive douleur,
Portrait charmant tu n'es pas le bonheur,
Mais bien souvent tu m'en offre l'image. (bis)

sub



Handwritten text, likely a title or header, is visible at the top of the page. The text is faint and appears to be written in ink.

The main body of the page contains several staves of handwritten musical notation. The notation is written in ink and appears to be a musical score. The staves are arranged in a vertical column, and the notation is written in a cursive style. The paper is aged and shows signs of wear, including discoloration and some staining.

Handwritten text, likely a footer or concluding remarks, is visible at the bottom of the page. The text is faint and appears to be written in ink.



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